

THE REVENGE OF THE WITCH

Fritz Neuböck

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà 4

Duration / Tijdsduur / Durée / Dauer / Durata 9:40

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

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Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2	1
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
B♭ Flugelhorn 1	1
B♭ Flugelhorn 2	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Bass Trombone	1
C Baritone	2
B♭ Baritone treble clef	2
C Basses	4
String Bass	1
Percussion 1	2
Percussion 2	2
Timpani	1
Mallets	1
Piano	1

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E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Bass Trombone bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Bass Trombone treble clef	1
B♭ Baritone bass clef	2
E♭ Bass bass clef	2
E♭ Bass treble clef	2
B♭ Bass bass clef	2
B♭ Bass treble clef	2

THE REVENGE OF THE WITCH

English:

According to the tradition, Siebenbrunnlein at the Laudachsee (Austria) used to be the home of despotism and a cruel king. The king lived in his castle with his seven sons, whom he dearly loved. One day, the king met an old lady who had fallen from "the Traunstein" (a mountain) and stumbled into the king's hunting area begging for help. The king refused did not allow people in his hunting area; he attacked the lady with his knife. Suddenly the earth started to shake, and the woman screamed a horrible curse. It frightened the king when he discovered the woman turned was the witch Kranawitha, who lived in the mountains of *Salzkammergut* and was disguised as an old lady.

The witch hit a rock with her stick seven times, and a fountain arose with every strike. Then, with a scornful smile the witch returned to the mountains. Fearing the worst, the king hurried back to his castle and his seven sons; but as he feared, the castle was empty. The witch punished the murderous king for his awful behaviour and transformed the seven sons into seven fountains. According to tradition, the king went up into the mountains and the castle was abandoned by the time he returned. Even today, during stormy nights, one can still hear the king crying and groaning. And the seven sons are still waiting, as fountains, for their release.

Nederlands:

Siebenbrunnlein am Laudachsee. Volgens de overlevering was dit het jachtgebied van een heerszuchtige en wrede koning. In het jachtslot in de buurt woonden zijn zeven zonen waarvan hij zielsveel hield. Op een dag ontmoette de koning op deze plaats een oud vrouwtje dat van de Traunstein (een berg) naar beneden gestort was, tot hier gestrompeld was en de koning om hulp smeekte. De koning echter dulde geen mensen in zijn jachtgebied, stortte zich op de oude vrouw en wilde haar met zijn jachtmes doden. Plots beefde de aarde en een schrikwekkende vloek vloeide uit de mond van de vrouw. Met ontzetting ontdekte de koning dat zij de heks Kranawitha was die in de bergen van *Salzkammergut* leefde en zich in een oud vrouwtje vermomd had.

De heks sloeg zeven maal met een grote stok op de rotsen en bij elke slag ontsprong er een bron. Daarna verdween de heks met een honende grijns in de bergen. Het ergste vrezend, spoedde de koning zich naar zijn jachtslot met zijn zeven zonen; het slot was echter leeg, de heks had als straf voor de moorddadige koning zijn zeven zonen in zeven bronnen omgetoverd. De koning beklom de rotsen van de Traunstein, het jachtslot kwam in verval en tot op vandaag, zo beweren althans de gemsjagers, hoort men tijdens stormachtige nachten de koning huilen en zuchten. De zeven zonen wachten nog steeds als zeven bronnen op hun verlossing.

THE REVENGE OF THE WITCH

Deutsch:

Siebenbrunnlein am Laudachsee. Nach alter Überlieferung hatte hier ein herrschsüchtiger und grausamer König sein Jagdrevier. Im nahen Jagdschloss wohnten seine sieben Söhne, die er abgöttisch liebte. Eines Tages fand der König an dieser Stelle eine alte Frau. Sie war am Traunstein abgestürzt, hatte sich bis hierher geschleppt und bat den König nun um seine Hilfe. Dieser duldet in seinem Revier keine Menschen, er stürzte sich auf die alte Frau und wollte sie mit dem Hirschfänger töten. Da erbebte plötzlich die Erde und ein furchtbarer Fluch drang aus dem Munde der Frau. Mit Entsetzen erkannte der König, dass es die Hexe Kranawitha war, die in den Bergen des Salzkammergutes wohnte und sich als alte Frau verkleidet hatte.

Siebenmal schlug die Hexe mit einem mächtigen Stock in die Felsen und bei jedem Schlag schoss ein Brunnlein hervor. Mit höhnischem Grinsen verschwand dann die Hexe im Berg. Schlimmstes ahnend eilte der König zu seinem Jagdschloss, zu seinen sieben Söhnen, doch das Schloss war leer, die Hexe hatte seine Kinder als Strafe für die Mordgier des Königs in sieben Brunnlein verzaubert. Der König stieg hinauf in die Felsen des Traunsteins, das Jagdschloss verfiel und noch heute hört man ihn, so behaupten die Gamsjäger, in stürmischen Nächten weinen und wehklagen. Die sieben Söhne aber warten heute noch als sieben Brunnlein auf ihre Erlösung.

Français: (La Revanche de la Sorcière)

Le village de Siebenbrunnlein am Laudachsee. D'après la légende cette région était le terrain de chasse d'un roi tyrannique et cruel. Dans son pavillon de chasse vivaient à l'étroit ses sept fils qu'il adorait. Un jour le roi rencontra à cet endroit une vieille femme qui était tombée du Traunstein et s'était traînée jusque-là. Elle implora son aide, mais le roi, ne tolérant personne dans son domaine de chasse, se rua vers la vieille petite femme pour la tuer avec son couteau de chasse. C'est alors que la terre se mit à trembler et la sorcière prononça une malédiction effrayante. Le roi découvrit avec horreur que cette femme n'était autre que la sorcière Kranawitha descendue des monts du Salzkammergut déguisée en petite vieille.

La sorcière frappa sept fois avec son bâton sur le roc et à chaque coup une source jaillit. Puis la sorcière disparut dans les montagnes faisant une grimace outrageante. Craignant le pire, le roi se rua vers son pavillon de chasse où vivaient ses sept fils ; la demeure était vide car pour punir le roi meurtrier la sorcière avait changé par enchantement les sept fils en sept sources. Le roi escalada les rochers du Traunstein, tandis que le pavillon de chasse tomba en ruine. D'après les chasseurs de chamois on peut entendre les gémissements et les pleurs du roi lors des nuits de tempêtes, tandis que les sept fils attendent toujours leur délivrance.

THE REVENGE OF THE WITCH

Notes for the conductor:

Measure 1 – In the hunting area of the sitting king.

Measure 69 – The love for his seven sons.

Measure 101 – An old woman who arrived from the “Traunstein” stumbles to the hunting area of the king.

Measure 124 – She asks the king for help, but he refuses and instead of helping her, he tries to kill her.

Measure 133 – She reveals herself to be the witch Kranawitha; she hits a rock with her stick seven times.

Measure 136 – She turns the seven sons into seven fountains.

Measure 151 – Fearing the worst possible, the king returns to his castle.

Measure 190 - ...and finds it abandoned.

Measure 192 – Intense sadness and mourning because of his sons.

Measure 196 – What remains are seven phenomenal fountains for people to see on their way to Laudach Lake.

Richtlijnen voor de dirigent:

Maat 1 – In het jachtgebied, van de heerszuchtige koning.

Maat 69 – De liefde voor zijn zeven zonen.

Maat 101 – Een oude vrouw die van de Traunstein was neergestort, strompelt naar het jachtgebied van de koning.

Maat 124 – Ze vraagt de koning om hulp, maar deze weigert en wil haar doden in de plaats van haar te helpen.

Maat 133 – Ze maakt zich bekend als de heks Kranawitha en slaat zeven maal met haar stok op een rots.

Maat 136 – De heks verandert de zeven zonen van de koning in zeven bronnen.

Maat 151 – Het ergste vrezend keert de koning terug naar het slot.

Maat 190 - ...en vindt het verlaten.

Maat 192 – Diepe droefheid en zware rouw om zijn zonen.

Maat 196 – Er blijven zeven prachtige bronnen over die de mensen op weg naar het “Laudach meer” blij maken.

THE REVENGE OF THE WITCH

Notizen für den Dirigenten:

Takt 1 – im Jagdgebiet des herrschsüchtigen Königs

Takt 69 – Die Liebe zu den sieben Söhnen

Takt 101 – Eine alte Frau, welche am Traunstein abgestürzt war, schleppt sich bis ins Jagdgebiet des Königs

Takt 124 – sie bittet den König um Hilfe, dieser versucht aber, anstatt ihr zu helfen, sie zu töten

Takt 133 – sie gibt sich als Hexe Kranawitha zu erkennen und schlägt sieben Mal mit einem Stock auf einen Stein

Takt 136 – die Hexe verwandelt damit die sieben Söhne des Königs in sieben Brunnlein

Takt 151 – Böses ahnend eilt der König zurück zum Schloss

Takt 190 - ...und findet es leer

Takt 192 – tiefe Trauer um seine Söhne

Takt 196 – übrig bleiben die sieben entzückenden Brunnlein welche die Menschen auf dem Weg zum Laudachsee bis heute erfreuen

Indications pour le chef d'orchestre:

Mesure 1 – Dans le domaine de chasse du roi dominateur.

Mesure 69 – L'amour pour ses sept fils.

Mesure 101 – Une vieille femme tombée du rocher Traunstein se traîne vers le domaine de chasse du roi.

Mesure 124 – Elle supplie le roi de l'aider mais ce dernier refuse et essaye de la tuer au lieu de l'aider.

Mesure 133 – Elle révèle être la sorcière Kranawitha et tape sept fois avec sa crosse sur un rocher.

Mesure 136 – C'est ainsi que la sorcière change les sept fils du roi en sept sources.

Mesure 151 – Craignant le pire le roi se rend au château.

Mesure 190 - ...et trouve le château complètement désert.

Mesure 192 – il pleure désespérément ses fils.

Mesure 196 – il y a toujours sept magnifiques sources qui enchantent les promeneurs en route vers le lac Laudach.

FRITZ NEUBÖCK

Nederlands:

Fritz Neuböck werd op 10 mei 1965 geboren. Hij kreeg zijn eerste muzieklessen in de Streekmuziekschool van zijn geboorteplaats Ebensee (Oostenrijk) en studeerde later trompet, piano en orkestdirectie aan het Bruckner Conservatorium in Linz. Fritz Neuböck is directeur van de Landesmusikschule Ebensee waar hij ook blaasorkestdirectie doceert. In 1992 stichtte hij het Bezirksjugendorchester Gmunden dat hij tot in 2007 dirigeerde. Momenteel dirigeert hij het strijkorkest van de Musikfreunde Ebensee, het Brandweedorkest (Feuerwehrmusikkapelle) uit Langwies evenals de Salzkammergut Bläserphilharmonie. Sinds 1990 componeert Fritz Neuböck hoofdzakelijk voor harmonieorkest en zijn werken werden bij verschillende uitgevers uitgegeven. Sinds 2008 schrijft Neuböck ook voor Tierolff Muziekcentrale.



English:

Fritz Neuböck was born on May 10th 1965. He had his first music lessons at the regional music school in his place of birth, Ebensee (Austria), after which he studied trumpet, piano and orchestral conducting at the Bruckner Conservatory in Linz. Fritz Neuböck is managing director of the Landesmusikschule Ebensee, where he also teaches wind band conducting. In 1992 he founded the Bezirksjugendorchester Gmunden, a young band he also conducted until 2007. At this moment Neuböck is conductor of the string orchestra Musikfreunde Ebensee, the Fire Brigade Band (Feuerwhermusikkapelle) from Langwies and the Salzgammergut Bläserphilharmonie. Since 1990 Fritz Neuböck mainly composes for wind bands and his pieces are published by several publishers, including Tierolff Muziekcentrale since 2008.

Deutsch:

Fritz Neuböck, geboren am 10. Mai 1965, erhielt seine erste musikalische Ausbildung an der Landesmusikschule seines Heimatortes Ebensee (Österreich), um diese später in den Fächern Trompete, Klavier und Dirigieren am Brucknerkonservatorium Linz fortzusetzen. Fritz Neuböck ist Direktor der Landesmusikschule Ebensee und unterrichtet dort Blasorchesterdirigieren. 1992 gründete er das Bezirksjugendorchester Gmunden, welches er bis zum Jahr 2007 dirigiert hat. Zur Zeit leitet er das Streichorchester der Musikfreunde Ebensee, die Feuerwehrmusikkapelle Langwies und ist Dirigent der Salzkammergut Bläserphilharmonie. Seit 1990 komponiert Fritz Neuböck vorwiegend für Blasorchester, seine Musik ist bei diversen Verlegern publiziert worden. Seit dem Jahr 2008 schreibt er auch für Tierolff Muziekcentrale.

Français:

Fritz Neuböck, né le 10 mai 1965, a reçu son premier enseignement musical à l'école de musique de sa ville natale Ebensee (Autriche). Plus tard, il étudie la Trompette, le Piano et la direction d'orchestre au Conservatoire Bruckner à Linz. Fritz Neuböck est directeur de l'école de musique régionale de Ebensee et y enseigne la direction d'orchestre à vents. En 1992 il crée l'Orchestre de Jeunes de la région de Gmunden qu'il dirige jusqu'en 2007. Actuellement, il dirige l'orchestre à cordes "Musikfreunde" de Ebensee, la Musique des Pompiers de Langwies et la "Salzkammergut Bläserphilharmonie". Depuis 1990, Fritz Neuböck compose, principalement, pour orchestre d'Harmonie, ses œuvres sont distribuées par différents éditeurs. Depuis 2008, il écrit également pour les éditions Tierolff Muziekcentrale.

THE REVENGE OF THE WITCH

Fritz Neuböck

Allegro molto ♩ = 140

The musical score is arranged in a system of staves. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1-2, Bassoon 1-2, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2-3, Bb Bass Clarinet, Eb Alto Saxophone 1-2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 1, Bb Trumpet 2-3, Bb Flugelhorn 1-2, F Horn 1-2, F Horn 3-4, Trombone 1-2, Bass Trombone, C Baritone, C Basses, String Bass, Piano, Timpani, Mallets, Percussion 1, and Percussion 2. The score shows measures 1 through 6. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p*, *pp*, *mf*, and *p*. Performance instructions include *tr* (trills), *con sord.* (con sordina), *stagger breathing*, and *Floortom*. The percussion part includes a *Floortom* part starting in measure 4. The bassoon and trombone parts have triplets in measures 3 and 4. The clarinet and saxophone parts have trills in measures 3 and 4. The trumpet and flugelhorn parts have trills in measures 4 and 5. The horn parts have triplets in measures 3 and 4. The string bass part has a *p* dynamic in measure 1. The piano part is silent. The timpani part has a *p* dynamic in measure 1. The mallets part is silent. The percussion 1 part has a *p* dynamic in measure 4. The percussion 2 part is silent.

1

2

3

4

5

6

Picc. Flute *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1-2 *f*

Bsn. 1-2 *mf*

E♭ Clar. *f*

Clar. 1 *tr*

Clar. 2-3 *tr*

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1-2

F Hn. 3-4

Tbn. 1-2 *mf*

Bs. Tbn.

C. Bari.

C Bs.

St. Bs.

Pno.

Timp.

Mall.

Perc. 1

Perc. 2 *Susp. Cym.*

7 8 *p* 9 10 11 12

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1-2, Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Flghn. 1-2, F Hn. 1-2, F Hn. 3-4, Tbn. 1-2, Bs. Tbn., C Bari., C Bs., St. Bs., Pno., Timp., Mall., Perc. 1, and Perc. 2. The score spans measures 13 to 18. Key features include:

- Flutes (Fl. 1, 2):** Playing a melodic line with trills (tr) and a dynamic of *p*.
- Oboes (Ob. 1-2):** Playing a similar melodic line with trills and *p*.
- Bassoons (Bsn. 1-2):** Playing a rhythmic accompaniment with triplets (3).
- Clarinets (Clar. 1, 2-3):** Playing a melodic line with trills and *p*.
- Bass Clarinet (Bs. Clar.):** Playing a low melodic line with trills.
- Trumpets (Tpt. 1, 2-3):** Mostly silent, with some trills and dynamics like *p* and *f*.
- Horns (F Hn. 1-2, 3-4):** Playing melodic lines with triplets and dynamics like *f*.
- Trombones (Tbn. 1-2):** Playing a rhythmic accompaniment with triplets and *f*.
- Percussion (Perc. 1, 2):** Perc. 1 has a rhythmic pattern with triplets. Perc. 2 includes a Sn. Dr. (snare drum) in measure 18.
- Piano (Pno.):** Silent throughout.
- Timpani (Timp.):** Playing a rhythmic accompaniment with triplets.
- Mallets (Mall.):** Silent throughout.

13

14

15

16

17

18

Picc. *f* *Picc.* *f* *tr* *5*

Fl. 1 *f* *5* *tr*

Fl. 2 *f* *5* *tr*

Ob. 1-2 *f* *5* *tr*

Bsn. 1-2 *f* *7*

E♭ Clar. *f*

Clar. 1 *f* *5* *tr*

Clar. 2-3 *f* *5* *tr*

Bs. Clar. *f*

A. Sax. 1-2 *f* *5* *3*

T. Sax. *f* *5* *3*

B. Sax. *f* *5* *3*

Tpt. 1 *f*

Tpt. 2-3 *f*

Flghn. 1-2 *f* *3*

F Hn. 1-2 *f* *3*

F Hn. 3-4 *f* *3*

Tbn. 1-2 *f*

Bs. Tbn. *f*

C. Bari. *f* *7* *5* *3*

C Bs. *f*

St. Bs. *f*

Pno.

Timp. *f* *3*

Mall. *f* *Tub. Bells* *3*

Perc. 1 *f* *3*

Perc. 2 *f* *Cym. à 2* *3*

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2
mf

E♭ Clar.

Clar. 1
mf tr

Clar. 2-3
mf

Bs. Clar.
mf

A. Sax. 1-2
mf tr
trill only upper note

T. Sax.
mf

B. Sax.
mf

Tpt. 1
con sord. *mf*

Tpt. 2-3
con sord. *mf*

Flghn. 1-2
mf

F Hn. 1-2
mf 1st 3 3 3 3

F Hn. 3-4
mf 3

Tbn. 1-2
mf

Bs. Tbn.
mf

C Bari.
mf

C Bs.
mf

St. Bs.
mf

Pno.
mf

Timp.

Mall.
mf

Perc. 1
mf 3 3

Perc. 2
mf 3

Tam-tam

25

26

27

28

29

30

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Picc., Fl. 1, Fl. 2, Ob. 1-2, Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Flghn. 1-2, F Hn. 1-2, F Hn. 3-4, Tbn. 1-2, Bs. Tbn., C Bari., C Bs., St. Bs., Pno., Timp., Mall., Perc. 1, and Perc. 2. The score spans measures 31 to 36. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of textures, including melodic lines for woodwinds and strings, rhythmic patterns for percussion, and complex harmonic structures. Specific performance instructions include 'tr' (trills) for Clarinet 1 and Saxophone 1-2, 'mf' (mezzo-forte) for Trombone 1-2, and 'all' (allegro) for Horns 1-2. The percussion parts feature prominent triplet patterns. The score concludes with a final measure in measure 36.

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1-2 *mf*

Bsn. 1-2 *mf*

Eb Clar. *mf*

Clar. 1 *tr*

Clar. 2-3

Bs. Clar. *tr*

A. Sax. 1-2 *tr*

T. Sax.

B. Sax.

Tpt. 1 *open*

Tpt. 2-3 *open*

Flghn. 1-2

F Hn. 1-2

F Hn. 3-4

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Pno.

Timp.

Mall.

Perc. 1 *3*

Perc. 2 *3*

Picc.
Fl. 1
Fl. 2
Ob. 1-2
Bsn. 1-2
Eb Clar.
Clar. 1
Clar. 2-3
Bs. Clar.
A. Sax. 1-2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2-3
Flghn. 1-2
F Hn. 1-2
F Hn. 3-4
Tbn. 1-2
Bs. Tbn.
C Bari.
C Bs.
St. Bs.
Pno.
Timp.
Mall. *to Glsp.*
Perc. 1
Perc. 2

42 43 44 45 46 47

Cantabile ♩ = 70

Picc. Flute

Fl. 1 *mf* *p*

Fl. 2 *p*

Ob. 1-2

Bsn. 1-2

E♭ Clar.

Clar. 1 like pizzicato *p*

Clar. 2-3 like pizzicato *p*

Bs. Clar. *p*

A. Sax. 1-2 *p* 1st *mf* all *p*

T. Sax. *p*

B. Sax. *p*

Tpt. 1

Tpt. 2-3

Fghn. 1-2

F Hn. 1-2 *p*

F Hn. 3-4 *p*

Tbn. 1-2 *p*

Bs. Tbn. *p*

C Bari. *p*

C Bs. *p*

Str. Bs.

Pno. *p*

Timp.

Mall. *p*

Perc. 1

Perc. 2

69

70

71

72

73

74

75

Picc. Fl. 1 Fl. 2 Ob. 1-2 Bsn. 1-2 Eb Clar. Clar. 1 Clar. 2-3 Bs. Clar. A. Sax. 1-2 T. Sax. B. Sax. Tpt. 1 Tpt. 2-3 Flghn. 1-2 F Hn. 1-2 F Hn. 3-4 Tbn. 1-2 Bs. Tbn. C Bari. C Bs. St. Bs. Pno. Timp. Mall. Perc. 1 Perc. 2

Solo *mf* *p* *2nd* *p* *7* *all* *pizz.* *p* *Susp. Cym.* *p*

76 77 78 79 80 81 82

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1-2

Bsn. 1-2

E♭ Clar.

Clar. 1 *mf* *tr*

Clar. 2-3 *mf*

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1-2 *mf*

F Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Bs. Tbn. *mf*

C Bari. *mf*

C Bs. *mf*

St. Bs.

Pno. *mf*

Timp.

Mall.

Perc. 1 Triangle *p*

Perc. 2

p

83

84

85

86

87

Score for orchestra and woodwinds, measures 88-91. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1-2, Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2-3, Bs. Clar., A. Sax. 1-2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, Flghn. 1-2, F Hn. 1-2, F Hn. 3-4, Tbn. 1-2, Bs. Tbn., C Bari., C Bs., St. Bs., Pno., Timp., Mall., Perc. 1, and Perc. 2. The woodwinds and strings play a melodic line with triplets and trills, while the percussion provides a rhythmic accompaniment. The piano part features a complex accompaniment with many triplets.

Picc. *molto rubato* ♩ = 60
 Fl. 1
 Fl. 2
 Ob. 1-2 *all.*
 Bsn. 1-2 *doloroso* 5 6
 Eb Clar.
 Clar. 1
 Clar. 2-3
 Bs. Clar.
 A. Sax. 1-2
 T. Sax.
 B. Sax.
 Tpt. 1 *con sord.*
 Tpt. 2-3 *con sord.* 3
 Flghn. 1-2
 F Hn. 1-2 *con sord.*
 F Hn. 3-4 *con sord.*
 Tbn. 1-2
 Bs. Tbn.
 C Bari.
 C Bs.
 St. Bs.
 Pno.
 Timp. *Cymbal on Timp. (Wind effect)*
 Mall. *sfz let ring* *pp*
Vibra repeat this notes ad lib.
 Perc. 1 *Windchimes* *p* *Flexatone* *Wood Block* 3
 Perc. 2 *Thundersheet* *p* *pp*

119

120

121

122

123

124

125

Picc. -
Fl. 1 -
Fl. 2 -
Ob. 1-2 -
Bsn. 1-2 -
Eb Clar. -
Clar. 1 -
Clar. 2-3 -
Bs. Clar. -
A. Sax. 1-2 -
T. Sax. -
B. Sax. -
Tpt. 1 -
Tpt. 2-3 -
Flghn. 1-2 -
F Hn. 1-2 -
F Hn. 3-4 -
Tbn. 1-2 -
Bs. Tbn. -
C Bari. -
C Bs. -
St. Bs. -
Pno. -
Timp. -
Mall. -
Perc. 1 -
Perc. 2 -

Measures 126-130. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Flugelhorn 1-2, French Horns 1-2 and 3-4, Trombones 1-2, Bass Trombone, Contrabassoon, Bassoon, Bass Saxophone, Piano, Timpani, Mallets, and Percussion 1 and 2. The key signature is B-flat major. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *sfz* and *ffz*. The percussion parts include mallet patterns and snare drum accompaniment.

126

127

128

129

130

out of time

Picc. *ffz.*

Fl. 1 *ffz.*

Fl. 2

Ob. 1-2 fall (like laughing)

Bsn. 1-2

Eb Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1 *sfz.* senza sord.

Tpt. 2-3 *sfz.* senza sord.

Flghn. 1-2

F Hn. 1-2 *sfz.* senza sord.

F Hn. 3-4 *sfz.* senza sord.

Tbn. 1-2 *sfz.* senza sord.

Bs. Tbn. *sfz.* senza sord.

C Bari.

C Bs.

St. Bs.

Pno.

Timp.

Mall. end here to Xylo (soft mallets)

Perc. 1 *sfz.* Sn. Dr. Flexatone Bs. Dr. *f*

Perc. 2

131

132

133

134

135

Allegro molto $\text{♩} = 142$ *poco a poco cresc.*

The score is for a full orchestra. The tempo is Allegro molto with a quarter note equal to 142 beats. The key signature has one sharp (F#). The score is divided into four measures, numbered 136 to 140 at the bottom. The Piccolo part starts in measure 137 with a triplet of eighth notes. The Flute parts (Fl. 1 and Fl. 2) also start in measure 137 with a triplet of eighth notes. The Oboe (Ob. 1-2) and Bassoon (Bsn. 1-2) parts have a similar triplet pattern. The Clarinet (Clar. 1) and Bass Clarinet (Bs. Clar.) parts have a similar triplet pattern. The Saxophone parts (A. Sax. 1-2, T. Sax., B. Sax.) have a similar triplet pattern. The Trumpet (Tpt. 1 and Tpt. 2-3) parts have a similar triplet pattern. The Horn (F Hn. 1-2 and F Hn. 3-4) parts have a similar triplet pattern. The Trombone (Tbn. 1-2 and Bs. Tbn.) parts have a similar triplet pattern. The Bass (C Bari., C Bs., St. Bs.) parts have a similar triplet pattern. The Percussion (Perc. 1 and Perc. 2) parts have a similar triplet pattern. The Piano (Pno.) part has a similar triplet pattern. The score is marked with a dynamic of *p* (piano) and a crescendo marking *poco a poco cresc.* The score is written in a grand staff format with multiple staves for each instrument.

This page contains a full orchestral score for measures 141 through 145. The score is written for a large ensemble including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Eb Clarinet, Clarinets 1 and 2-3, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1 and 2-3, Flugelhorn 1-2, French Horns 1-2 and 3-4, Trombones 1-2, Bass Trombone, Contrabassoon, Bassoon, Bassoon, Piano, Timpani, and two Percussion parts (Perc. 1 and Perc. 2). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff* (fortissimo) and *tr* (trills). The percussion parts include floor tom and snare drum patterns. The page number 26 is centered at the top, and the measure numbers 141, 142, 143, 144, and 145 are printed at the bottom of the page.

Picc. *tr*

Fl. 1 *tr*

Fl. 2 *tr*

Ob. 1-2 *tr*

Bsn. 1-2 *tr*

E♭ Clar. *tr*

Clar. 1 *tr*

Clar. 2-3 *tr*

Bs. Clar. *tr*

A. Sax. 1-2 *tr*

T. Sax. *tr*

B. Sax. *tr*

Tpt. 1 *tr*

Tpt. 2-3 *tr*

Flghn. 1-2 *tr*

F Hn. 1-2 *tr*

F Hn. 3-4 *tr*

Tbn. 1-2 *tr*

Bs. Tbn. *tr*

C Bari. *tr*

C Bs. *tr*

St. Bs. *tr*

Pno. *tr*

Timp. *tr*

Mall. *tr*

Perc. 1 *tr*

Perc. 2 *tr*

Lento $\text{♩} = 60$

Picc. *mf*

Fl. 1 *p* *mf*

Fl. 2 *mf*

Ob. 1-2 *mf*

Bsn. 1-2 *2nd* *p* *all* *mf*

Eb Clar. *mf*

Clar. 1 *p* *mf*

Clar. 2-3 *p* *mf*

Bs. Clar. *p* *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1-2 *1st* *mf* *3*

F Hn. 3-4

Tbn. 1-2

Bs. Tbn.

C Bari. *mf*

C Bs. *mf*

St. Bs. *mf*

Pno.

Timp.

Mall.

Perc. 1 *p* *3*

Perc. 2 *p* *Susp. Cym.*

192 193 194 195 196 197

Picc. *tr*

Fl. 1

Fl. 2

Ob. 1-2 *tr*

Bsn. 1-2

E♭ Clar.

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Flghn. 1-2 *mf*

F Hn. 1-2 2nd

F Hn. 3-4 *mf*

Tbn. 1-2 *mf*

Bs. Tbn. *mf*

C Bari. *mf*

C Bs.

St. Bs.

Pno. *mf*

Timp. *mf*

Mall. Tub. Bells *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

198 199 200 Tamtam 201

Picc. *tr*

Fl. 1 *tr*

Fl. 2 *tr*

Ob. 1-2 *tr*

Bsn. 1-2

E♭ Clar. *tr*

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1-2 *all*

F Hn. 3-4

Tbn. 1-2

Bs. Tbn.

C Bari.

C Bs.

St. Bs.

Pno.

Timp.

Mall. *p*

Perc. 1 *mf*

Perc. 2 *Susp. Cym.*

Tamtam

202 203 204 205

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1-2 *p* 1st

Bsn. 1-2 *p*

E♭ Clar. *p*

Clar. 1 *p*

Clar. 2-3 *p*

Bs. Clar. *p*

A. Sax. 1-2 *p*

T. Sax. *p*

B. Sax. *p*

Tpt. 1 *mf*

Tpt. 2-3 *p*

F Hn. 1-2 *p* 1st

F Hn. 3-4 *p* 2nd

Tbn. 1-2 *p*

Bs. Tbn. *p*

C Bari. *p*

C Bs. *p*

St. Bs. *p*

Pno. *p*

Timp. *p*

Mall. *p*

Perc. 1 *p* Tri.

Perc. 2 *p* Susp. Cym.

206 207 208 209 210 211